The Department of Music

of

The University of Alberta

presents

The

Madrigal Singers

LEONARD RATZLAFF, Conductor

with

Norman Nelson, violin
Lawrence Fisher, violin
Michael Bowie, viola
Michael Beert, cello
Jan Urke, bass
Brian Jones, percussion

Sunday, November 4, 1984 at 8:00 p.m.

Convocation Hall, Old Arts Building

Tu es Petrus (c. 1572) — Giovanni Pierluigi da Palestrina (1525-1594)

Missa Tu es Petrus (1601) — Giovanni Pierluigi da Palestrina (1525-1594)

Kyrie
Sanctus - Benedictus - Osanna
Agnus Dei I
Agnus Dei II

Denise Lemke, Janet Halsall, soprano;
Edette Gagné, alto; Ed Green, tenor

This is the record of John (c. 1618) — Orlando Gibbons (1583-1625)

Edette Gagné, alto

Elegischer Gesang, Op. 118 (1814) — Ludwig van Beethoven (1770-1827)

Sancta Maria, K. 273 (1777) — Wolfgang Amedeus Mozart (1756-1791)

INTERMISSION

Psalm 13: Herr, wie lange, Op. 27 (1859) — Johannes Brahms (1833-1897)

Cantique de Jean Racine, Op. 11 (1865) — Gabriel Fauré (1845-1924) (accomp. arr. L. Fisher)

Music for Mouths, Marimba, Mbira and Roto-Toms (1973) — Malcolm Forsyth (b.1936)

THE UNIVERSITY OF ALBERTA MADRIGAL SINGERS

Soprano

Heather Davidson
Janet Halsall
Jane Hartling
Denise Lemke
Kathleen Neudorf
Marusia Prokopiw

Alto

Edette Gagne
Joy-Anne Murphy
Karla Wagner
Michelle Wiart
Shauna Young

Tenor

Ian Armstrong
Ed Green
Glen Halls
Wayne Lemire

Bass

Jon Eriksson
Laurier Fagnan
Quinton Hackman
Paul Mitchinson
David Zacharko

TEXTS AND TRANSLATIONS

Tu es Petrus

Tu es Petrus, et super hanc petram edificabo ecclesiam meam, et portae inferi non prevalebunt adversus eam, et tibi dabo claves regni coelorum.

Thou art Peter, and on this rock I shall build my church, and all the gates of hell shall not prevail against it, and I shall give you the keys of the kingdom of heaven.

Matt. 16:18-19a

Missa Tu es Petrus:

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are filled with Thy glory. Hosanna in the highest.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who taketh away the sins of the world, have mercy upon us.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who taketh away the sins of the world, grant us peace.

This is the record of John

This is the record of John, when the Jews sent priests and Levites from Jerusalem to ask him: Who art thou?
And he confessed and denied not, and said plainly: I am not the Christ.
And they asked him: What art thou then? Art thou Elias?
And he said, I am not. Art thou the prophet? And he answered, No.
Then said they unto him: What art thou? That we may give an answer unto them that sent us. What say'st thou of thyself?
And he said, I am the voice of him that crieth in the wilderness: Make straight the way of the Lord.

John 1:19-23

Elegischer Gesang

Sanft, wie du lebtest, hast du
vollendet, zu heilig für
den Schmerz!
Kein Auge wein' ob des himmlischen
Geistes Heimkehr.

Elegy

As gently as you have lived,
you have departed, too sacred
to feel sorrow!
Let no eyes weep over the celestial
spirit's homeward return.

- anon., tr. G. Krapf

Sancta Maria

Sancta Maria, mater Dei,
ego omnia tibi debeo,
sed ab hac hora singulariter
me tuis servitiis devoveo,
te patronam, te sospitatricem eligo.

Tuus honor et cultus
aeternum mihi cordi fuerit,
quem ego nunquam deseram
neque ab aliis mihi subditis
verbo factoque violari patiar.

Sancta Maria,
tu pia me pedibus tuis
advolutum recipe,
in vita protege,
in mortis discrimine defende.
Amen.

O Holy Mary, Virgin Mother,
for Thy loving care I bring Thee thanks,
and to Thy service I shall dedicate
my life, both in time and for eternity.
As my patron and as my protectress, Thee I choo

Love for Thee, devotion and honour
will rule within my heart forevermore,
and from Thy pathway I shall never stray,
nor shall I suffer those who depend on me
ever to wander from Thy way in word and deed.

O Holy Mary,
look in mercy upon me, Thy servant,
prostrate before Thy throne,
protect me all my life,
in death's hour comfort and defend me.
Amen.

- Latin Gradual, tr. Harold Heiberg

Herr, wie lange

Herr, wie lange willst du mein so
ganz vergessen? Wie lange verbir-
gest du dein Antlitz vor mir?
Wie lange soll ich sorgen in meiner
Seele und mich ängsten in meinem
Herzen täglich? Wie lange soll
sich mein Feind über mich erheben?
Schaue doch und erhöre mich,
Herr, mein Gott! Erleuchte
meine Augen, dass ich nicht
im Tode entschlafe, dass nicht
mein Feind rühme, er sei mein
mächtig worden, und meine
Widersacher sich nicht freuen,
dass ich niederliege.
Ich hoffe aber darauf, dass du
so gnädig bist; mein Herz freuet
sich, dass du so gerne hilfst.
Ich will dem Herren singen,
dass er so wohl an mir tut.

How long, O Lord? Wilt Thou forget
me for ever? How long wilt Thou hide
Thy face from me?
How long must I bear pain in my soul,
and have sorrow in my heart
all the day? How long shall
my enemy be exalted over me?
Consider and answer me,
O Lord my God; lighten
my eyes, lest I sleep
the sleep of death; lest my enemy
say, "I have prevailed
over him"; lest my foes
rejoice because I am shaken.

But I have trusted
in Thy steadfast love; my heart
shall rejoice in Thy salvation.
I will sing to the Lord,
because He has dealt bountifully with me.

Cantique de Jean Racine

Verbe égal au Très-Haut,
notre unique espérance,
jour éternel de la terre et
et des cieux,
de la paisible nuit
nous rompons le silence,
divin Sauveur,
jette sur nous les yeux.

Répands sur nous le feu
de ta grâce puissante,
que tout l'enfer fuie
au son de ta voix,
dissipe le sommeil
d'une âme languissante,
qui la conduit
a l'oubli de tes lois.

O Christ, sois favorable
a ce peuple fidèle
pour te benir maintenant
rassemblé,
recois les chants qu'il offre
à ta gloire immortelle,
et de tes dons qu'il retourne
comblé.

Oh Word, at one with the Most High,
our sole hope,
eternal life of earth
and heaven,
we break the silence
of the peaceful night,
divine Saviour,
look down on us.

Spread over us the fire
of your mighty grace,
may all hell flee before
the sound of your voice,
disperse the slumber
of an indolent soul
which causes it
to forget your laws.

Oh Christ, look with favour
on your faithful people
now gathered together
to bless your name,
receive the songs we offer
to your eternal glory,
and may we return laden
with your blessings.

NOTES

The two works by Palestrina, each bearing the same name - "Tu es Petrus" - are closely related, the mass being a parody mass based on the motet. The parody technique was common in Palestrina's time. Previous compositions, sometimes borrowed from another composer, were broken into segments and incorporated, in the same order, into the new composition.

The motet, for six voices a cappella, and the mass, for four and six voices, are based on the fifth Antiphon at Vespers on the Feast of St. Peter and Paul.

"This is the record of John" was written for Dr. Laud, president of St. John's College, Oxford. It is a verse anthem, with sections for full voices alternating with others for accompanied solo voice. This setting is in five parts, with alto solo accompanied by strings in a contrapuntal texture, and the unaccompanied choral sections in a more mixed style.

"Sancta Maria", for choir and strings, is a simple and yet skilfully written graduale, evidently written to honour the Virgin Mary on the eve of her nativity.

In 1804, Beethoven found lodgings in the home of Baron Johann Baptist von Pasqualati, a physician to Empress Maria Theresa, and an amateur musician. In 1811, the Baron's wife died during childbirth. Beethoven presented "Elegischer Gesang" to his friend on the third anniversary of her death.

Scored for four voices and string quartet, this work typifies the quiet, other-worldly beauty which appears in many slow movements of Beethoven's large-scale works of this period. Beethoven shows great sensitivity to the declamation of the text and its inner meaning.

Psalm 13: "Herr, wie lange" (a3, treble voices), was written in 1859 for Brahms' Hamburg Women's Chorus. The relatively straightforward part-writing is accompanied by a rather elaborate organ part, heard in this performance in a string quintet version (Brahms' own arrangement). The work is in three sections, with the final section receiving the greatest development.

Fauré wrote "Cantique de Jean Racine" while a student at the École Niedermeyer in Paris. His writing for chorus is marked by a textural clarity and warmth. The text is one of the Cantiques spirituels of the 17th century French dramatist Jean Racine. The original scoring of the work was string quartet and harmonium--unfortunately, these parts appear no longer to be available (the Cantique is usually heard with keyboard accompaniment), and we are indebted to colleague Lawrence Fisher for the string quintet version heard this evening!

Malcolm Forsyth, professor of composition, theory and orchestral music at the University of Alberta, provided the following notes about "Music for Mouths, Marimba, Mbira and Roto-toms":

> This work was commissioned by the Da Camera Singers of Edmonton. It was written in 1973, shortly after the composer's return to Canada from his native South Africa, and is inspired by the sounds of the Zulu language, replete with its implosive clicks, unique to the Bantu languages of Southeastern Africa.
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> The first song, "Iculenye", is a simple design of four pitches against a recurrent middle C. The choir imitates the tremolo of the marimba, using onomatopoeic syllables. An improvised marimba cadenza is accompanied by "percussion" in the voices.
>
> "Iculabili" presents a layering of four different dominant seventh chords over the marimba's tremolo GBDF, which sustains throughout, until the final chord on the mbira (African thumb piano).
>
> "Iculathathu" is the third song, and it exploits the percussive syllables of the choir to the fullest extent. Cross rhythms abound, with the percussionist moving back and forth between marimba and roto-toms (a set of four instantly retunable tomtoms). The sound of the anklet rattles used in Zulu dances is simulated by the voices as a "ksh-ksh" sound. Clicks and pops from the voices accompany the more melodic and harmonic marimba. A fugato in the choir is built on speech syllables, and finally the voices settle on the unifying chord E A B♭ E♭, while the mbira improvises a closing solo.

- Susan Corkum and Leonard Ratzlaff